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## A MODERN MARINE PAINTER.

BY HENRY MILFORD STEELE.

*(With original illustrations by Carlton T. Chapman.)*

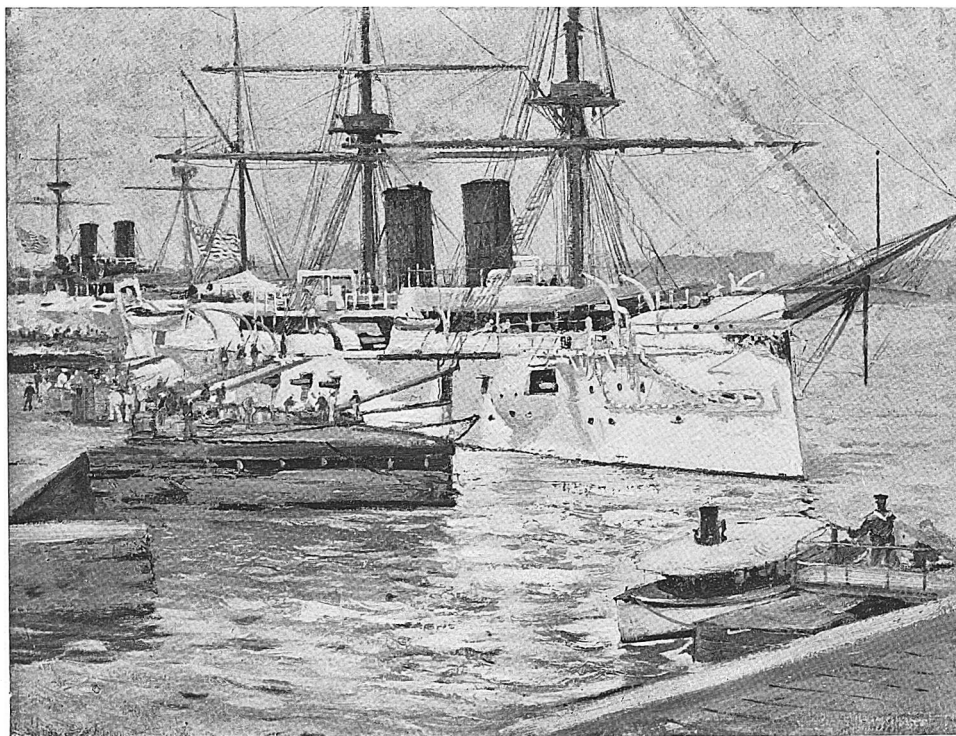
It has been estimated that at the present time fully one-half of all those who use the artist's brush have worked, to a greater or less extent, in the field of illustration, and, it may be added, not a few have made in it reputations in no sense



"FISHERMEN'S HUTS."

inferior to those gained in painting pictures. There are many illustrators who never work in color—capable artists who are not painters; but illustration has become of late years so important a means for reaching the public, as well as a means for providing an income, that every year sees a constantly increasing number of painters represented in the magazines.

Among those painters who draw more or less for reproduction is Carlton T. Chapman. There can be no question but that Mr. Chapman is a painter of a high order. He long ago received the recognition as a delineator of marine subjects to which his merits fully entitle him. His pictures, familiar to those who attend the exhibitions, bear ample witness to his powers. His fine perceptions, his deep sympathy with his subjects, and his vigorous



"ONE OF THE WHITE SQUADRON."



"FISHING BOATS."

confusion of docks and ships and the tangle of ropes and spars he finds himself completely at home.

The American navy of earlier days appeals powerfully to his imagination, and perhaps the very best picture he has ever painted is a recently completed work representing the famous battle between the *Constitution* and *Java*—a remarkable composition, full of spirit and action, and beautifully painted; certainly in strong contrast to his quiet and restful harbor scenes.

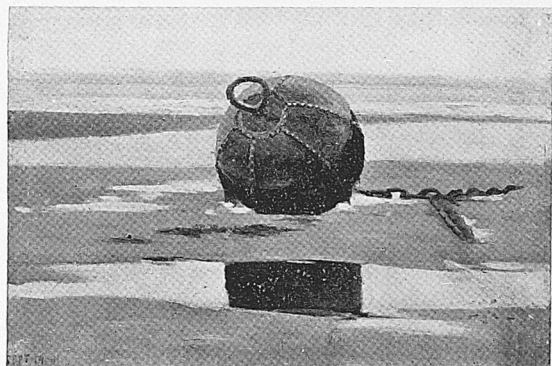
While it is true that Mr. Chapman is known chiefly as a painter of marine subjects, it is equally true that as a painter of street scenes, architecture, and landscapes he is bold, original, and successful.

The water-colors representing a long summer's work at St. Ives are among the best things that he has ever done. The quaint architecture and the various aspects of the old town are expressed with a freshness, grace, and delicacy

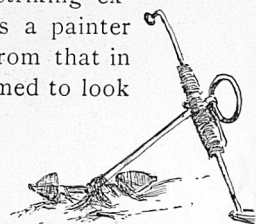


"ON THE BEACH AT ST. IVES."

that is charming. His picture of Somersby Rectory, the birth-place of Tennyson, presented to the Players' Club of New York, and now in the club's gallery, displays a tenderness of feeling, a breadth of view, and a certainty of treatment that is remarkable. It is a striking example of his skill as a painter in a different vein from that in which we are accustomed to look for him.

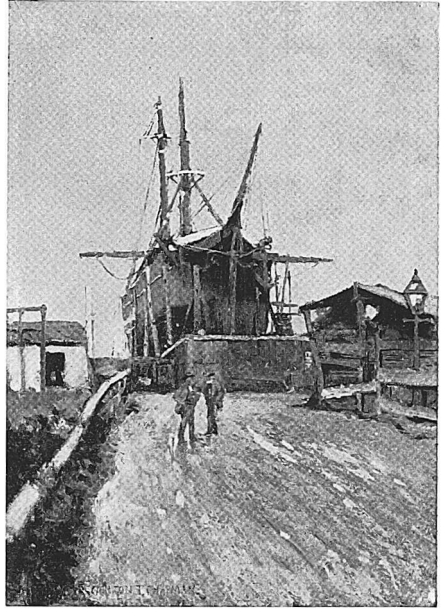


"THE BUOY."



As an illustrator Mr. Chapman is perhaps not so widely known, for his work in this field is of recent date; but what he has done has been so surprisingly good that he has immediately taken his place in the front rank. His work in connection with a series of articles on ocean steamships, which appeared in one of the magazines a year or two ago, was a revelation to many people who had previously considered him purely as a painter. These were almost the first drawings he had made for reproduction, but they were so successful that he soon found himself in demand by the publishers of other magazines, and since then his work in black and white has come to occupy a conspicuous place in modern American illustration. His cleverness in the handling of his subjects, the delicacy and precision of his methods, and his beautiful feeling for what is called the artistic quality, have made a deep and lasting impression.

It may be said also that Mr. Chapman possesses in no small degree one quality which gives him great advantage as an illustrator, a quality which it is to be feared is sometimes overlooked by certain of his contemporaries—he knows how



"ON THE WAYS."



"THE LIGHTHOUSE."

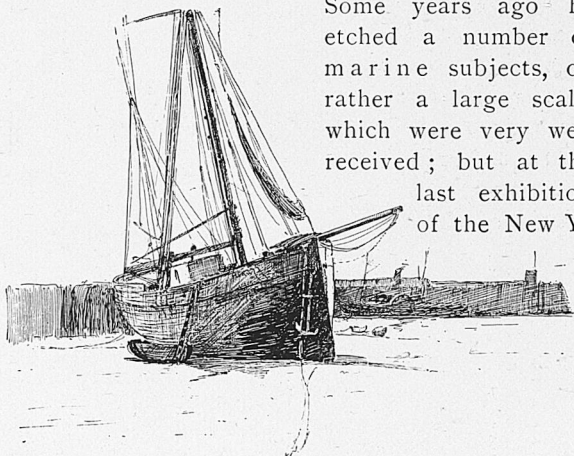




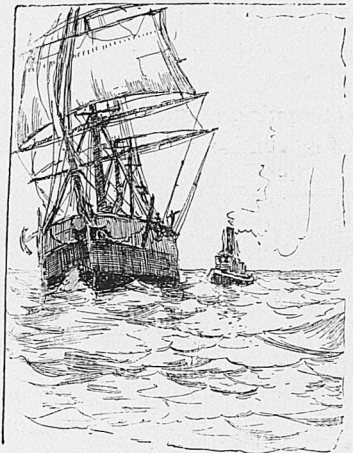
"WINTER MORNING."

to draw. A painter, by a clever manipulation of his color, may to a certain extent cover up deficiencies in drawing, or, at least, succeed in directing attention away from them. But the man who works in black and white has no such resource; his drawing must stand for what it is, good or bad; and as a strong and certain draughtsman Mr. Chapman is especially noteworthy.

As an etcher Mr. Chapman occupies fully as high a place as that which he holds as a painter.



"LOW TIDE—ISLE OF JERSEY."



"OFF EAST GLOUCESTER."

of the New York Etching Club, held in connection with the annual show of water-colors, he displayed a half-dozen or more small etchings of such excellence as to command the admiration of the critics and the public. The subjects were both marine and landscape, and the execution



"FISHING SMACKS."

was so skilful as to justify the opinion that he might profitably devote more time to this branch of art.

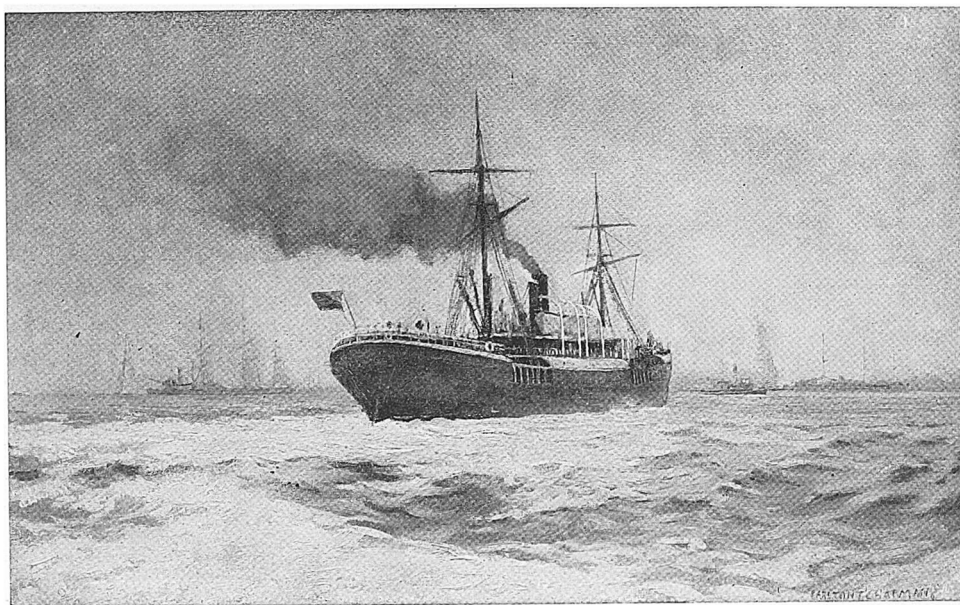
Finally let it be noted that Carlton T. Chapman has thus far sedulously avoided the pitfalls that abound in the path of the figure painter, and in this he has shown his wisdom. The field that he has chosen is certainly broad enough, and he is working in it with a rare amount of intelligence and skill.

NOTE.—No better material was ever obtained by Mr. Chapman than that which he gathered during a recent visit to many of the picturesque coast towns and fishing villages of England. The quaint, ungainly, yet colorful

and paintable craft of the English fisherman, and his humble ways of living and unpretentious surroundings, offered to Mr. Chapman's ready brush a veritable mine of interesting material, and kept him in a state of exultation most of the time.—ED.



"A COUNTRY COTTAGE."



"HEADED FOR BEDLOE'S ISLAND"